

# Photofun

Wave 2-2-85

by Karl Peterson

Snow and cold weather can cause problems for photographers, especially those of us who like to get outdoors and photograph the unique scenery that winter brings. In spite of the weather some beautiful shots can be taken if we take the precautions that seem to be necessary this time of year.

The advent of current photo technology has placed a battery or two in almost every camera made and created a dependency on electrical energy in order to operate. This has proved to be a boon for photographers but has, at times, raised havoc when shooting in cold weather. When venturing outdoors then it is a good idea to keep your camera as warm as possible. The best way to do this is to hang it around

your neck and zip it inside your coat or parka, taking it out to shoot and the zipping it up again. Under all but the most severe conditions this should keep your batteries warm enough to provide metering, shutter release, and film advance. Just this simple step can mean the difference between getting the photo or a camera that won't work.

Another thing to avoid is blowing on the lens or viewfinder to clear them of that speck of dust that always seems to appear. Doing so will only put a coating of frost on the glass surface you meant to clean. Far better to carry a lens cleaning brush and use it to remove any specks or dirt.

One other item in the line of cold weather maintenance is the removal of snow from the camera. If we do get snow on it it seems to be the natural thing to just wipe it off with either our hand or a cloth. Carry a shaving

or small paint brush and just brush it off. This will prevent smearing up the camera.

Lets assume though that it is a beautiful, clear winter day. Not a

cloud in the sky and the sunlight makes the snow sparkle. How many times have you taken pictures under such conditions only to have them lack the sparkle and brilliance you wanted to preserve? The problem lies in the exposure meter, either the one on our camera or a seperate one.

Any meter measures light and either sets or recommends an exposure based on an average level of illumination. Snow on a bright day is not an average level of illumination. I won't explain how or why here, but under such conditions your meter will indicate a setting that will underexpose the scene one or two stops, resulting in a photo that is darker than what you had visualized.

The cure for this is to override your meter and give one or two stops more exposure. Either shoot at the next slowest shutter speed or open up the lens another stop, i.e., from f8 to f5.6. In the case of an automatic camera set the ASA/ISO indicator at either half or one quarter the recommended film speed.

Finally, take several shots at different exposure settings. Don't be afraid to use a little film in order to get the image you want.



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Wave 21 Feb 1985

by Karl Peterson

Last week our discussion of exposure measurement and metering illustrated the fact that there are many photographic subjects that, for one reason or another, do not fall in the so-called "average" category. In situations like this our photographs often do not turn out as well as they could. Herewith some hints on how to measure exposure more effectively and produce better photos.

Many photographers, when they see a scene that excites them, tend to get in too big a hurry to shoot. The best advice in a situation like this is to take your time. Sit back and closely observe the scene. What direction is the light coming from? What kind of light is it, bright casting well defined shadows, or soft and diffuse creating more even illumination? Determine the primary subject that will receive the most emphasis. How does the light affect it as opposed to other elements in the scene. In other words if a subject grabs your attention to the extent that you commit yourself to making an image, then it is worth the

time taken to observe it in order to produce the best photographic rendering possible.

After studying a scene and deciding what element to emphasize, it is time to meter the subject and determine the best exposure. Take an overall exposure reading and make note of it. Then, using your camera's meter or a separate hand held one, take a closeup reading of the main subject. This means walking up to it, filling the frame with the subject, and making the reading. Note where this reading falls in relation to the overall reading you took first.

Meter other elements in the scene, noting their relationship to one another. Bear in mind that there is an exposure latitude of around seven stops for negative, or print, film and five stops latitude for slide. In other words if the range between the brightest and the darkest parts of a scene exceeds these latitudes, those portions will be either under or overexposed. This is why it is so important to move in with your meter and determine the overall brightness ratio of a scene. After doing so we sometimes have to make compromises in our exposure in order to produce the best rendition of the primary subject. A good rule of thumb in this regard is to meter for the highlights, or brightest parts, or a scene when using slide, or transparency film, and to meter the shadows when using negative film.

Sometimes it is not possible to

approach a scene close enough to take the selective meter readings we would like. In this case we have to make a substitute reading of something that approximates the elements in the distant scene. Two items can be used, one of which we all have, and the other, I strongly suggest you acquire.

The item you should get is an 18 percent gray card available in any good camera shop. This card reflects 18 percent of the light falling on it, the same amount as our "average" scene. Place this card in the same light as is falling on the distant scene and take your meter reading from it. Make sure that the card fills the viewfinder and that you are measuring only the light reflected from it.

Finally, if no gray card is available, take a meter reading from the palm of your hand, once again being careful that it is placed in the same light falling on the subject. The human palm will reflect approximately one stop more light than gray card so note the reading, and then increase your exposure by one stop. In other words if the palm reading shows f11 at 1/125 then shoot at f8 at 1/125 or f11 at 1/60.

Don't be slaves to all the automatic features in your camera. Try these metering techniques. Experiment with them, metering for highlights and shadows, using a gray and the palm of your hand. I think you'll be pleased with the results.



## HUSBAND

Born \_\_\_\_\_ Place \_\_\_\_\_  
Chr. \_\_\_\_\_ Place \_\_\_\_\_  
Marr. \_\_\_\_\_ Place \_\_\_\_\_  
Died \_\_\_\_\_ Place \_\_\_\_\_  
Bur. \_\_\_\_\_ Place \_\_\_\_\_

HUSBAND'S FATHER

HUSBAND'S  
OTHER WIVESHUSBAND'S  
MOTHER

(photographer)

Husband  
Wife

Harold POOL

Ward  
Examiners:

1.

2.

NAME &amp; ADDRESS OF PERSON SUBMITTING SHEET

Stake or  
Mission

F ABOVE TO HUSBAND

RELATION OF ABOVE TO WIFE

## WIFE

Born \_\_\_\_\_ Place \_\_\_\_\_  
Chr. \_\_\_\_\_ Place \_\_\_\_\_  
Died \_\_\_\_\_ Place \_\_\_\_\_  
Bur. \_\_\_\_\_ Place \_\_\_\_\_

WIFE'S FATHER

WIFE'S OTHER  
HUSBANDSWIFE'S  
MOTHER

ATION SHEETS FOR FILING ONLY

YES ☐NO ☐

TED TO GENEALOGICAL SOCIETY

## LDS ORDINANCE DATA

D (Date) ENDOWED (Date) SEALED (Date and Temple)

WIFE TO HUSBAND

SEALED (Date and Temple)  
CHILDREN TO PARENTS

SEX M F	CHILDREN List each child (whether living or dead) in order of birth Given Names SURNAME	WHEN BORN			WHERE B
		DAY	MONTH	YEAR	
1					
2					
3					
4					
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6					
7					
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9					
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11					

SOURCES OF INFORMATION

OTHER MARRIAGES

## PHOTOGRAPHY

Photography had an early start in Heber when William Willis and his wife opened a studio in a cabin near their home on 482 S. Main. Later they built a new studio on the site presently occupied by Chick's Cafe. Many treasured pictures in old family albums were taken by Mr. and Mrs. Willis. Mrs. Willis learned the art from her husband and then operated the shop while he studied law and became a prominent attorney. Leslie Condon took over the business from the Willis', but did not maintain it long. Another photo studio was operated for a short time by Mr. and Mrs. Harold Pool in the Avon Theatre building. Now Don Barker does the photography work of the valley.

170

NECESSARY EXPLANATIONS

Terry Reynolds

Call  
Terry  
Reynolds

Terry Reynolds

HUSBAND						John Rogers											
Born _____	Place _____					Husband											
Chr. _____	Place _____					Wife											
Marr. _____	Place _____					Ward	1.	NAME _____ SUBMITTING SHEET									
Died _____	Place _____					Examiners:	2.										
Bur. _____	Place _____					Stake or Mission											
HUSBAND'S FATHER _____		HUSBAND'S MOTHER _____				RELATION OF _____		RELATION OF ABOVE TO WIFE _____									
HUSBAND'S OTHER WIVES _____																	
WIFE																	
Born _____	Place _____																
Chr. _____	Place _____																
Died _____	Place _____																
Bur. _____	Place _____																
WIFE'S FATHER _____		WIFE'S MOTHER _____															
WIFE'S OTHER HUSBANDS _____																	
SEX M F	CHILDREN <small>List each child (whether living or dead) in order of birth</small> Given Names SURNAME		WHEN BORN DAY MONTH YEAR		WHERE BORN TOWN COUNTY STATE OR COUNTRY		DATE OF FIRST MARRIAGE TO WHOM		WHEN DIED DAY MONTH YEAR		ORDINANCE DATA SEALING DATE		NECESSARY EXPLANATIONS				
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SOURCES OF INFORMATION						OTHER MARRIAGES						NECESSARY EXPLANATIONS					

Get  
pics  
asked  
sun 7-22-92

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